CHAPTER II
THEORETICAL REVIEW

2.1. Review of Related Studies

2.1.1. May Sinclair’s *The Three Sisters* as an Early Example of Modernist Fiction by Leigh Wilson.

Leigh Wilson’s essay offers an analysis and evaluation of Sinclair’s first psychological novel as an early example of the transition from the classic realist to the modernist text narratives. Between 1910 and 1920, May Sinclair was considered as the most important English women writer and her novels were compared to those of the best practitioners of the art in the past. After this period of splendors, her reputation was eclipsed by other writers and, since then, her pioneering contribution to English Modernist fiction had been generally ignored.

May Sinclair play an active role in the new literary movements of her time.

Furthermore, Wilson states that *The Three Sisters* was considered in the light of some of the formal and thematic principles as well as the prototypes of female heroine that she would later use in other modernist novels, the variation of the previous one, *Mary Olivier: A Life* (1919) and *The Life and The Death of Harriet Frean* (1920). Those three psychological novels form the core of Sinclair’s fiction and considered as an invaluable link between Edwardian and Modernist fiction. Her familiarity with psychoanalysis as well as with those theories of philosophy soon to be noticed in her novels. Her restless experimentalism makes her change from one technique to another, never keeping
long in one direction. Sinclair, thus, continually fits the experiences she wrote about into progressively by changing formulas and abstract frames such as the theories of philosophical idealism, naturalism, and psychoanalysis. However, Wilson notices that Sinclair would only maintain her idealistic point of view in her later fiction because of her criticism of the psychoanalyst lack of concern for absolute truth and for a metaphysically comprehensive view of the world.

According to Wilson, *The Three Sisters* sees as a powerful novel, structured around scenes of intensely realized moments that are presented by means of epiphanical moments. Images and symbols used in it to suggest themes, so that the materials of fiction are transformed into patterns of imagery that give the novel as lyric quality. Thus, metaphorical suggestiveness is increased and the mind is rendered more effectively. One of Sinclair’s critic, Miller, claimed that typical of modernist fiction should included “The concentrated poetic style, the narrative comprised of moments, the emphasized on consciousness, the symbolism, the psychology, which are featured in Sinclair’s novels” (Quoted from Leigh Wilson’s essay). *The Three Sisters*, as Wilson noticed, also marks a break from Sinclair’s pre-war novels and opens her group of psychological novels, with this novel, she moves from the world of external environment to the inner world of feelings and the sub consciousness, where characters undergo elaborate and sophisticated mental processes that are usually expressed by means of poetic language.

Wilson also continues his analysis in the form of the influence of imagism in the novel, since one of Sinclair’s interest was poem and some of her novel
influenced by imagist poet like Richard Aldington, F.S. Flint, Ezra Pound, and especially H.D. Thus, Wilson found that *The Three Sisters* show the influence of H.D. imagistic poem and the imagist movement in its presentation of images, like *the flowering thorn tree*, a symbol of suffering in the novel. Its physical presence conveys its meaning to Gwenda, one main female protagonist in *The Three Sisters*, in the form of an emotion that speak to her directly, without the intervention of consciousness reflection. Its function, according to Wilson’s study, similar to those images in poetry. However, “Passion” and “Suffering” are, indeed, central in *The Three Sisters*, which also present “the kingdom of the inner life” and its “secret, unseen springs”. The innovation that is introduced by Sinclair is the psychoanalytical explanation of these hitherto unexplained forces.

Moreover, Wilson’s study reveals that Sinclair’s first modernist and psychological novel introducing prototypes of heroines that she develops more fully in her later fiction, placing them in different situation and analyzing their behavior. Therefore, *Mary Olivier: A Life* and *The Life and The Death of Harriet Frean* can be understood as the variations of *The Three Sisters*. Gwenda is the model on which Mary Olivier will be molded. Although some of Alice’s features like the sublimation of her passion in her piano playing will also help to fashion her. Wilson further study found that Mary Olivier was represented Sinclair’s decision to select one types of woman from those she had to introduced in *The Three Sisters*; *Gwenda, Mary, and Alice Catarret* who lived under the tyranny of their father, James Catarret - the vicar of Garth. All of them can be considered as stereotypes of women: Gwenda is the independent one, Mary is the feminine
type and Alice, the personification of passion.

Wilson concluded that *The Three Sisters* by May Sinclair together with the rest of her psychological fictions are major contribution to the transitional English fiction in the early twentieth century. In which Sinclair fully developed her own views on contemporary theories such as imagism and on philosophical idealism, it showed the influence of imagism in its profusion of poetic images.


2.1.2 May Sinclair, Feminism, and Boredom: “A Dying to Live”, by Allison Pease

In her critical essay, Allison Pease focuses on May Sinclair’s critically acclaimed novels, *The Three Sisters* (1914), *Mary Olivier: A Life* (1919), and *The Life and The Death of Harriet Frean* (1920). In which the two later novels are May Sinclair’s further exploration of women psychological development inspired from her previous novel, *The Three Sisters*, that was her first psychology based novel, a form of Sinclair interest in psychoanalytic world influenced by the work of Sigmund Freud. Furthermore, Pease assumes that in the three novels, May Sinclair focuses on the experience of boredom in women’s live to explore the wags that the late nineteenth and early twentieth-century British culture rewards women in renouncing their desires and developing self inhibited characters whose live appear meaningless and empty, how Sinclair’s specifically uses boredom participated in broader political and intellectual movements in feminism and psychological repression, but she did so in the cause of feminism.
The Three Sisters is committed to demonstrate the harmful effect of repression as Sinclair’s understand it, and to examine the struggles of their female protagonist to overcome repression through sublimation, a process Sinclair believed could be consciously willed. Sinclair claims:

“Psychoanalysis rest on assumption that we only live sanely and perfectly so far as we live consciously, so far as our psyche lift us up above its racial memories and maintains the life which is its own - that is to say, so far as we are individuals. The secret of individuality lies in the sublimation to consciousness of the unconscious will to live.” (quoted from Allison Pease’s essay)

Sinclair’s interpretation of sublimation as a consciously willed process creates one of central paradox of her work. In the cause of feminism, she represents female boredom not as personal deficiency, but as a socially systematic form of violence against women who are unable to access their own desires as a result of their conditioning. Yet at the same time she presents boredom as an almost unavoidable fact in women’s lives. She also suggests that women who are strong enough to resist internalizing the repressive forces surrounding them can consciously choose to sublimate their own drives and energies. Just like one of the main female protagonist in The Three Sisters, Gwenda, who framed as “normal, healthy” woman capable of sublimating her desires. She was portrayed as strong minded individual who consciously reject her nineteenth-century inheritance in the form of her parent, specifically in this novel, her father, and instead turn her desire into “higher and subtler energies.” The ability to sublimate requires the strength to assert one’s own individuality, one’s own unique vision, and to reject the social institutions such as family or religion that impinge upon that individuality at the same time that one does not abandon the responsibilities that this social institution
impose. Entering *The Three Sister*, **Gwenda** is ready to battle with her domineering father and she moves from strength, shown most readily in Sinclair’s tropology in **Gwenda’s** dedication to reading challenging literature and taking brisk walk upon the moors. Though **Gwenda** experienced genuine love, she chooses not to marry in order to care, in a self-sacrificing way that is not idealized in the novel, her windowed father. She rejects intimacy, either on conscious or subconscious level; as such intimacy is the enemy of freedom. Freedom is framed in Sinclair’s psychology as achieved through sublimation. Through sublimation, **Gwenda** is able to achieve a higher intensity of vision that reveals it self in part compensation for enduring boredom, she also marked by a self evacuation and passivity continuing with boredom. In her vision **Gwenda** had “no sense self”. Sinclair awards this compensatory vision only to the strong-minded woman who is resilient enough to avoid being consumed entirely by their families, and who maintain a separate, if divided, self. Yet, to achieve the vision this woman had to engage in multiple strategic of disassociation, boredom is one of it, in order to sublimate her aims.

Pease concluded that Sinclair’s strong protagonist experiences her boredom as an “in-difference to constraints” for the brief moments in which she can achieve such indifference. If the lesson of their lives is that “nothing happens”, it is a lesson they continue to confront, challenge, embrace, and inhabit, albeit without comfort. For as the *stream-of-consciousness* technique Sinclair champions demonstrating the mind is never at rest, certitudes, are never accepted. Nothing happens but the mind continues to work, to question, to cover, to doubt.
The abstract, utopic nature of Sinclair’s solution to female boredom disconcerts feminist who see self-determination as the standard by which feminist gains, should be measured. By this standard Sinclair did not create feminist heroines. Yet by exploring women’s experiences of boredom, Pease stated that Sinclair made a complex contribution to first wave feminist thought.

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Both essays study the three major novels of May Sinclair that represent her initial interest to psychology, specifically on female awareness of the self, based on Sigmund Freud’s personality theory. Discussing about her psychological based novel means to critique or to study the three novels, *The Three Sisters*, *Mary Oliver: A Life*, and *The Life and The Death of Harriet Frean*, altogether, since the three novels are Sinclair’s major and initial work that influenced by her knowledge and understanding of human psychology, especially on female consciousness. Moreover, *Mary Oliver: A Life* and *The Life And The Death of Harriet Frean* are represent Sinclair further exploration on female psychological development based on the characters in her previous novel, *The Three Sisters*. Therefore, both essayists, basically, are discussed the three novels for each relates one another.

Wilson studies on Sinclair’s work as an initial sign for modern fiction, while Pease focuses her study on feminism side of Sinclair’s interest. However, both essays are support and fulfill the need of my study on *The Three Sisters* on how they included a discussion of the main female characters. Wilson’s essay
contains his objective on each main female protagonist in *The Three Sisters* as a kind of female prototype that occurred in modern fiction, he assumes that **Gwenda** is the independent one. It inspires the main purpose of my study on the main female protagonist in *The Three Sisters*, to be studied its personality development influenced by her conscious and unconscious condition. While, Pease, eventhough her essay is focused on the feminism side she found in Sinclair’s three psychological based novels, but she also includes in her discussion a study on **Gwenda**, one of the main female protagonist in *The Three Sisters*. She assumes, in feminism point of view, **Gwenda** is typically a kind of female with strong characteristics and determination; she realized her-self, her-need, her-desire, her-destination, and know how to fulfill it. Although, the main discussion in her essay is about female boredom in feminism perspective, but, Pease little discussion on **Gwenda**’s independency inspires and supports the aim of my study on her personality development as one of the main protagonist in *The Three Sisters*.

Eventhough, it indirectly discusses by Wilson and Pease in their essay, but each of them have assumption about, Gwenda Cataret the main female protagonist, in *The Three Sisters* that gives a significant contribution for further analysis on the main female character’s personality development in the novel, as the basic idea of this study.
2.2 Review of Related Theory

2.2.1. Character and Characterization Theories

2.2.1.1. Character in Fiction

A character is an imaginative human being, with all good and bad traits of being human, who lives in imaginative world of literary work created by the author of the story.

“Character in literature generally and in fiction specifically is an extended verbal representation of human being. The inner self that determines thought, speech and behavior, through dialogue, action, and commentary, authors capture some of the interaction of character and circumstances. Fiction makes these interaction interesting by portraying character who are worth caring about rooting for, and even loving, although there are also character at whom you may laugh or whom you may dislike even hate” (Robert and Jacobs, 1989:143).

We can know fictional characters in all its complexity and multiplicity, knowing, understanding and learning compassion for them better than we know real people. For we can view their inner life in a way that it is impossible in real life, through the observation of their life situation that serve as significant information about their characteristics. An author can tell her reader about her characters thought or felt exactly the way they think and feel, while in ordinary life we can only guess someone feeling or thinking. An author may present her characters directly or indirectly. The way an author presents her characters in the plot story either directly or indirectly is an important aspect of making a full picture about them. In direct presentation, the author describing her characters straight by exposition or analysis about them: the appearance, the habits, the behaviors and everything that forming the character’s characteristics. It also supported by someone else in the story to tells about the characters. While in
indirect presentation, the author performs her characters from their thought, speech, or act. Both methods, the direct and indirect, are used to perform the characters in a plot story, it reveals their characteristics, this point will be discussed further on the next part as the analysis tool for the characterization process study. Furthermore, through the author description about her characters, we can know about the character’s personality, even we can know them better that we know people around us.

To understand about a character in a deeper sense, there are distinction on character performance in a plot story, whether it is protagonist or antagonist, round or flat character, and dynamic or static character. It takes us to understand the characters into a more specific point of view, in which it reveal their characteristics.

**a. Protagonist-Antagonist Character**

Seen as the performing function in a narrative works, character can be differed into *protagonist* and *antagonist*.

“*Protagonist* is the major or central character of the plot. It is usually easy to identify, she or he is the essential character without whom there would be not plot in the first place. The attention of the reader is focused on the conflict or the problem faced by the protagonist, the central of the story: the one who is written about most often. While *Antagonist* is the person, with whom the protagonist is in conflict” (Leng, 2000:17-18).

Protagonist and antagonist both are perform the most significant part in a story, without their existence there will be no story. For the central of a story is directly intended by the performance of the protagonist as the major character and her interaction with the antagonist.
b. Round-Flat Character

To describe the relative degree to which fictional characters are developed by their creator, the term *flat* and *round* are used. It is first introduced by E.M. Foster, the English novelist, in his book, *Aspect of the Novel*, 1927, that:

"Round Characters, according to E.M. Foster, is complex and many sided, they might require an essay for full analysis. They embody a number of qualities and traits and are complex multidimensional character in fiction is round character. Flat character is those who represent a single characteristic, trait, or idea, or at least a very limited number of such qualities" (Kennedy and Gioia, 2005:92).

Edgar Robert and Henry Jacobs in *Fiction : An Introduction to Reading & Writing* said that *flat* character is undistinguishable from other persons in a particular group or class. The *flat* character is intended to support the main character in compound the plot story, and sometime it played a minor part that remain flat during the story progressed.

"As a fictional character it is a minor character, who is relatively simple, who is represented as having rather few, though sometime dominant traits who thus does not change much in the course of the story. Flat characters are usually minor, but not all minor characters are flats. They may be the parent, the brothers or the sisters of the major character, may walk along way with major character, and may provide a service for a major character." (Roberts and Jacobs, 1989:145-146)

The round or flat character uses to distinguish the personality traits of a character, it relates with the analysis and interpretation of the character’s characteristics. Thus, the character with multi-sided or complex characteristics such as Tracy Whitney in *If Tomorrow Comes*... a novel by Sidney Sheldon is a kind of *round character*. In the novel, Tracy Whitney is pictured as a beautiful smart young woman who struggle for her life to clean up her family name from bad case caused by an unfaithful worker in her mother’s firm. This case takes her
mother life by a suicidal action. Alone, Tracy has to face plenty enemies from a bigger firm that in the end taking over her mother’s firm. Those enemies do everything to destroy her life. During this situation, Tracy who is portrayed as a weak person physically, begun to show her strengths in her mind and motivation to reach her goal; saving her life and also her family name. In her effort to beat her enemies she can be cruel and sometime sly. Weak but strong, smart and sometime sly, those complex characteristics of Tracy Whitney make her as one good example of round character type. In other side, the flat character is the one with simple or having only one side characteristic, such as Dr. Watson, a loyal friend of Sherlock Holmes who shares a room in their flat at 221B Baker Street, London. Dr. Watson is a physician created by Sir Arthur Conan Doyle (1859-1930) in his famous adventure story with the famous protagonist, Sherlock Holmes, a private detective known for his logical deduction in analyzing a mysterious case. Here, Dr. Watson appears accompanying Sherlock Holmes in almost all his investigation. A supporting character, Dr. Watson is a flat character with one side characteristic: a loyal and faithful friend.

c. Dynamic-Static Character

Character in fiction can also be distinguished on the basis of whatever they demonstrate the capacity to develop or change as the result of the experience. Dynamic character exhibit this capacity; static characteristic do not.

“…they undergo change or growth as a result of their experiences, they may be considered as dynamic, …they do not change or grow, they are static…”

(1989:145-146)
Thus, whether a character is dynamic or static can be seen through her performance in the story, that if the character shows a new attitude or being a new different person than the first time she appears in the story, it calls that she is a dynamic character. For example, Hester Prynne, the main female protagonist in Nathaniel Hawthorne’s *Scarlet Letter*. She was a dedicated wife to her husband, Roger Chillingworth, until her affairs with a minister, Arthur Dimmesdale, makes her exiled by the society whom put her in jail. During her time in jail, Hester makes up her mind to continue her life. Thus, on further time she appears more ladylike that shining out her beauty, a sign of freedom and maturity, that those who had before known her and had expected to see her dimmed and obscured by a disastrous cloud, has became astonished, and even startled to perceive how her beauty shone out and stronger than before. It shows that Hester Prynne experiences the up and down process in her life, it makes her became a different person than the first time she appears in the story. She is a dynamic character.

While, the static character who does not experience any significant growth process can be seen through Nelly Dean in Emily Bronte’s *Wuthering Height*. She stays the same at her first appearance as well as her final appearance in the novel. During the story, she plays as a faithful servant to her master and mistress in a house named Wuthering Height. She spends her life with the family as a loyal servant who is witnessing many important things happen in her employer house. She remains the same character during her performance in the story. Nelly Dean is a kind of a static character.
2.2.1.2. Characterization theories.


There are some various element inside the direct and indirect methods based on Pickering and Hoeper’s theories. Without reducing the meaning of the whole content of the theory, due to the specification and focus discussion, I will only discuss same part of the element in the theory, in which very best suitable for the purpose of characterization analysis in this study.

a. Telling (Direct Method)

Telling or direct method is the way the author of the story describing his or her character using exposition or direct explanation.

Using telling method, the author of a story narrates about his or her character's description directly, it makes the reader soon find out about the characteristic of the character as describes in the plot story by the help of narrator's explanation. It
is why telling method also calls as direct method, the reader know about a character while reading the story. The technique itself includes characterization through appearance and characterization through the narrator's explanation.

1) Characterization through appearance

Even though in reality people's appearance can be trickery, but in fiction where the world's circumstances created by the author's sense and imagination, the character's appearance plays the most significant part in giving information or making an impression about the character's personality traits or characteristics. The appearance includes about the physical description, that forming the characteristics of the character, as stated by Minderop in her book, *Metode Karakterisasi Telaah Fiksi* (2005:10-11).

An example of characterization through appearance as follows:

And never had Hester Prynne appeared more ladylike, in the antique interpretation of the term, than as she issued from the prison. Those who had before know her had expected to behold her dimmed and obscured by a disastrous cloud, were astonished, and even startled, to perceive how her beauty shone out and made a halo of misfortune and ignominy in which observer she was enveloped (Minderop, 2005 : 15)

From the quotation above, as taken from Nathaniel Hawthorne's *Scarlet Letter*, the reader can made up a mental picture about Hester Prynne as a beautiful lady-like woman. Her shinning on beautifulness appears just after the worst trials during her days in prison. The people around her are suppose to see her looked sorrow out of her misery, but they surprise and shock to see her beautifulness which is shining out, even though she was in unfortunate situation. From the appearance, the reader can made up a picture about the character looks
like, it leads to comprehensive understanding of the character's characteristic. In the example above, we can conclude Hester Prynne's characteristic as a graceful and beautiful woman, through hard trial that makes her inner self growing and shining out.

The characterization through appearance theory will be used in analyzing Gwendolen Catteret's characteristics to reveal her certain personality traits, as significant aspect to be studied further in psychological point of view.

2) Characterization through narrator

This method of characterization takes all the information about the character from the description of the narrator (2005:15). As an example, quoted from Minderop's “Metode Karakterisasi Telaah Fiksi” taken from a passage in *Scarlet Letter* by Nathaniel Hawthorne.

The young woman was tall, with a figure of perfect elegance, on a large scale. She had a dark and abundant hair, so glossy that it threw off the sunshine with a gleam, and a face which, besides being beautiful from regularity of feature and richness of complexion, had the impressiveness belonging to a marked brow and deep black eyes. She was ladylike, too, after the manner of feminine gentility of those days; characterized by a certain state and dignity, rather than by the delicate, evanescent, and indescribable grace, which is now recognized as its indications. And never had Hester Prynne appeared more ladylike, in the antique interpretation of the term, than as she issued from the prison. Those who had before known her, and had expected to behold her dimmed and obscured by a disastrous cloud, were astonished, and even startled, to perceive how her beauty shone out, and made a halo of the misfortune and ignominy in which she was envelope (2005:18-19).

The quotation above is about Hester Prynne's gracefulness and beautifulness, even though she was suffered in prison. The narrator describes how beautiful Hester Prynne, the protagonist in the novel. She was in prison for her
own fault, but her inside reflection soul and self – introspection makes her look as grace and beautiful as ladylike. According to the narrator, her beautiful appearance makes those who known her before, and has expected to behold her dimmed and obscures by disastrous cloud, were astonished.

Characterization through narrator also will be used for analyzing Gwenda Catarat’s personality traits.

b. Showing (Indirect Method)

Showing or indirect method is another way to make a picture about a character’s characteristic. The characterization itself occurs in the existence of the character. In other side, the reader also challenges to make self interpretation about the character’s characteristics through their performance in a story.

The other method is the direct, the dramatic method of showing, which involves the author's stepping aside, as it were, to allow the character to reveal themselves directly through and their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative (Pickering and Hoeper, 1981: 27 – 28).

In this method of indirect (showing), I will discuss only two most suitable part of the method for this study: characterization through dialogue and characterization through action.

1) Characterization through dialogue

Characterization through dialogue divides into: what has been said by the character and what other character said about the character analyzed.
A. Characterization through what has been said by the character

When a character does speak out her thought, the reader can get an impression about the character's personality traits, as explained by Pickering and Hoeper in *Concise Companion to Literature*, 1981:

To begin with, the reader must pay close attention to the substance of the dialog itself. Is it small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an agotist or a bore. If the speaker talks only about other, we may merely have a gossip and a busybody (1981: 32).

As an example, here is a quotation about Hester Prynne's toughness as quoted from Minderop's *Metode Karakterisasi Telaah Fiksi*:

“I have thought of death,” said she, “have wished for it, would even have prayed for it, were it fit that such as I should pray for anything. Yet if death be in this cup, I bid thee think again, are thou behodest me quaff it. See! It is even now at my life.” (2005: 25)

The quotation above shows Hester Prynne's characteristic as a tough. The dialogue shows us that she has ever been giving up her life, for she feels her life is useless, but still, she chooses to reject the death option, to be a tough woman after all the misery surrounds her. She refuses to drink the toxic given by her husband, Robert Chillingworth, it is an indication of her strength to face the reality by rejecting the death of toxic option.

Hence, the characterization through what has been said by the character will also support this study of Gwenda Catarat's characteristic analysis. Using what has been said by her will reveal herself identity, as the main data for further study on psychological side.
B. Characterization through what other character said about the character analyzed

The theory takes from Roberts and Jacobs' *Fiction: An Introduction to Reading and Writing*, 1989. Characterization through what other character said about a character takes place in dialogue when a character giving comment or saying about the character studied. For example Stefan Stefanovsky comment about Triana in Anne Rice's *Violin*:

“You could be beautiful,” he said softly. “You almost were. Is that why you fed on trash and beer and let your God-given shape go to waste? You were thin when you were a child, thin like Katrinka and Faye, thin by nature. But you covered yourself with a concealing bulk, didn't you? To hide from whom? Your own husband....” (Rice, 1977: 86).

The quotation tells about Triana's physical appearance and her bad eating habit as told by her friend as well as her mentor, Stefan Stefanovsky, whom care about her health. From what has been said about Triana by Stefan, the reader can have a picture about Triana situation and condition, that her bad eating habit is a result of her way in facing the family's problem. She can be characterized as a *depressed* woman, in the expression of her bad eating attitude while she was in family problem, she can not cope with it, instead it disturbed her eating habit, a runaway solution.

However, to analyze a character's characterization using what other character said about the character studied, it must always consider the context and the source of all information taken from. If the speaker is honest, the description about other character may accurate, while there is a prejudice in the speaker's opinion it will distort the real description about the character-self (Roberts and Jacobs, 1989: 148).
2) Characterization through action

According to Henry James, as quoted by Pickering and Hoeper in *Concise Companion to Literature*, said that, logically, action is psychological behavior. It shows the character's characteristics that occurs through their action (1981 : 34).

Characterization through action includes: *the behavior of the character* and *the expression of the character*.

A. The behavior of the character

To define the characteristics of a character through his or her behavior, it is important to notice every detail in many occurrences of the plot story, because all the occurrences and happening can reveal some personality traits of the character. In other word, it can be said the behavior to be contained the character's mental and emotional condition – that stated indirectly in the plot – appears with some values behind it (1981 : 34).

The quotation below is about Hester Prynne's behavior. It interests the society because of her strong characteristic that makes her as the center of attention of the society, but she feels uncomfortable about her situation.

In this manner, Hester Prynne came to have a part to perform in the world. With her native energy of character and rare capacity, it could not entirely cast her off, although it had set a mark upon her more intolerable to woman's heart than that which branded the brow of Cain (Minderop, 2005 : 40).

Taken from Nathaniel Hawthorne's *Scarlet Letter*, the quotation shows an impression about Hester Prynne's strong characteristic through her behavior as indicates by the way the society treats her as the center of their attention, in which
it makes her uncomfortable because of her burden feeling of her past sin that symbolized the same as what had been happened to Cain, a bad character in Bible's story of Old Testament. However, *her native energy of character and rare capacity, that could not entirely cast her off the society*, is the main idea of showing her strong characteristic.

B. The expression of the character

Expression is usually not significant enough compared with behavior. But, sometimes, expression in characterization can determine characteristics of a character (1981: 34).

Here is Hester Prynne's expression shows her triumphant smile:

“Make my excuse to him, so please you!” answered Hester, with a triumphant smile (2005: 44).

The triumphant smile shows her strong character and sanity while she has to face many burdens in her life, here the reader can recognized her as a tough woman, the interpretation derives based on the context and background of the story.

2.2.2. Dynamic Model Theory of Conscious and Unconscious by Sigmund Freud

Charles F. Bressler in his book *Literary Criticism: an Introduction to Theory and Practices* serves the theories used for analyzing literary product, such as novels. One theory in his discussion is the conscious and unconscious mind developed by Sigmund Freud, it includes in *Psychoanalytic Critics* part along
with another psychoanalytic theories and theorists.

According to Bressler, who started his discussion in this psychoanalytic part with dream phenomena, he states that:

> Our dream and those of others fascinating us cannot be denied. Whether it is their bizarre and often erotic content or even their seemingly prophetic powers, dream cause us to question and explore the part of our minds over which we have seemingly little control: the unconscious (Bressler, 1999:148)

Dream is one important area in psychoanalytic study. From the dream, psychoanalyst can analyze people personality that reveals his or her basic behavior. The study on dream bring onto a further finding that unconscious part of human mind's influence people conscious activities in large portion. It is the basic idea of Sigmund Freud's theory on consciousness, that dream is a form of unconscious thought; by the interpretation process of it uncovering human inner feeling influenced the conscious activities.

The foremost investigator of the unconsciousness and its activities is neurologist and psychologist Sigmund Freud. Begin with the publication of *The Interpretation of Dream* in 1900, Freud Lays the foundation for a new model on how our mind operates. Hidden from the working of the conscious mind, the unconscious he believes, plays the large part in determining how we behave. According to Freud, the best avenue for discovering the content and the activity of the unconscious is through our dream. Freud argues that people shape themselves and their realities through the interaction of conscious and unconscious process of human mind. Early in his career, Freud conceptualized the Dynamic Model of Human Psyche in the conscious and unconscious that are part of mind activity that govern people action, but Freud believes that the unconscious not the conscious
that determines the most part in managing and ordering people behavior.

Conscious (the rational) perceives and records external reality and is the reasoning part of the mind. Unaware of the presence of the unconscious, people operates consciously, believing that the reasoning and analytical skills are solely responsible for people behavior, but actually it is in the unconscious part action are mostly ordered, as Freud believed. The unconscious (the irrational) receives and stores people hidden desires, ambitions, fears, passions, and irrational thoughts. Freud believed it to be a dynamic system that not only contains people biographical memories but also stores people suppressed and unresolved conflict. It is the storehouse of disguised truth and desire that want to be revealed in and through the conscious (Bressler, 1999: 148 – 149).

Based on the explanation above about conscious and unconscious part of mind, I make a comprehend understanding on that conscious part of human mind is influenced by the unconscious part. While people make thinking, speaking, or doing some action consciously, at the same time, there is an irrational part of human mind that guides or influences the way they behave. One of Sigmund Freud case therapy is his hysterical patient, Anna O. She could not remember the childhood experiences – the wishes and fears – that seemed to produce symptoms, during the therapy process that she was behaving as if she did remember. This memories often come back during therapy, so, she had been alive somewhere, somehow in the personality. It also occurred on his other hysterical patients. Thus, Freud leads to theories the existence of unconscious processes. He sees that the contents of the conscious mind are only a part of personality structure. Further, he draws an analogy between the mind and iceberg:
The picture above describes Freud’s conception of the human Psyche, using the metaphor of iceberg. Freud divides human’s mind into two broad parts: the conscious and the non-conscious part of mind. In which, the conscious part of human mind represents physical or visible action of the way human behaving. It is only small parts of human mind in determining those behaviors. While the other part is the non-conscious area, as seen in the picture, it includes preconscious and unconscious part of mind. Preconscious is an available memory, anything that can be easily made conscious, the memories people are not at the moment thinking about but can readily bring to mind, such as a memory of someone address or phone number. It has meaning the preconscious is in between of the conscious and unconscious part of mind, but tends to be made to come into awareness easily and yet only a temporal memory. The biggest part takes place in human mind is the unconscious, which it does influenced most of human conscious activity as Freud
believed it. It is the place where human id, ego and superego, the component or subsystem of the mind, Freud has developed (Boeree, 2003).

Id is a part in human nervous system which has characteristics a sensitivity to human’s needs, it translate the need into motivational forces called instincts or drives, Freud also called it wishes. The translation from need to wish is called the primary process. The id works in demand to take care of needs immediately, as Freud called it pleasure principle. The good example for id activity is in the infant, for Freudian view-the infant is pure or nearly pure id, the infants used to screaming all out when they are hungry. They don’t know what it wants in adults sense, they just know they want it and want it now. The id is the psychic representative of biology. In adult mind activity, the id works a little bit complex than those infants. When an adult gets hungry, the wish for food occupied in the mind in the form of, for example an image of steak or fried rice, it might be enough to satisfy the id, but is not enough to satisfy the person. The need only gets stronger, and the wishes just keep coming until there comes a point where the wish or drive breaking into consciousness.

As can be seen in Freud’s picture of iceberg analogy, the conscious is the small part of human mind, which connected directly to the world through senses. Around this little bit of consciousness, during the first year of a child’s life, some of the “it” becomes “I”, some of the id becomes ego. The ego relates human with reality that is consciousness, and it searches objects to satisfy the wishes created by the id to represent human needs. This problem solving activity is called the secondary process. If id works in keeping with the pleasure principle, the ego
functions according to **reality principle**, which says take care of need as soon as an appropriate object is found, it represents reality and, to a considerable extend, reason.

However, there is a struggling effort of the **ego** to satisfy the **id** (human’s wishes) as it meets with obstacles in the world. It occasionally meets with objects that actually assist it in attaining its goals. And it keeps in mind these obstacles and aides. Particularly, it learns to cope with rewards and punishments given by the most influential objects in the world of the child, the parent. The way to cope with rewards and punishments called the **superego**. It is not complete until seven years old, in some people, it never is completed. There are two aspects of the **superego**:

“One is the **conscience**, an internationalization of punishments and warnings. The other is called the **ego ideal**. It derives from rewards and positive models presented to the child. The conscience and ego ideal communicate their requirements to the ego with feelings like pride, shame, and guilt” (Boeree, 2003).

The **superego** represents society, which can easily conflict with **id**. Mostly, personal wishes of **id** meet their obstacles in society values or demands. In the center of it, the **ego** represents reality meddling the **id** and **superego** produce responses or create actions as occur in human consciousness, although, all those processes existed in unconscious part of mind.

People’s conscious thoughts are like the tip of the iceberg; although that is the part we can see, it is only a small part. The massive unconscious lies beneath the surface. In the unconscious (which is a process, not an entity) reside the universal instinctual drives and infantile goals, hopes, wishes, and needs that have been repressed, or carefully controlled (Lazerson, 1975: 406). In daily life,
conscious influenced by unconscious process could be found in such occasion like, sometimes, when a person is forget an acquaintance's name, it can be influenced by unconscious mind of hidden fears or repressed bad memories about the forgotten name person. Though we are not aware of the contents of the unconscious, they enter our consciousness disguised – in dreams, slips of the tongue and any other accidents (Davidoff, 1987: 444).

In this study, I focus on conscious and unconscious part as rational and irrational process of the mind in the personality development. As explains in the example above how conscious influenced by unconscious mind in daily life as well as seen through some hysteric patients. In which, Freud himself is specialized in treating problems of nervous system, a field in psychoanalysis. Generally psychoanalysis deals with human nature, a part of psychology, that the word “psychology” is derived from Greek word meaning “study of the mind or soul.” According to Linda L. Davidoff, psychology is usually defined as the science that focuses on behavior and mental process (Davidoff, 1987: 4). One of study area in human nature of psychology is personality. The first formal theory in the field of personality is Sigmund Freud's psychoanalytic theory. In her book “Psychology Today” Arlyne Lazerson states that:

Psychoanalytic theory of personalities intended the general conceptions of personality to apply to everyone, for example, that we all have certain basic needs or that we all go through the same developmental stages, but there is individual differences (Lazerson, 1975: 404 – 405).

Psychoanalytic studies human personality in which Freud puts as the foundation of his idea on how conscious behavior influenced by unconscious. Psychoanalyst used interpretation method to the patient in detecting and
determining the cause, effect, and the solution of the patient's problems, specifically, every unconscious condition that influences his or her behavior. Therefore, the application of psychoanalysis in literary work is similar to the method and the way in treating the personality interpretation uses for human as character whom inhibit a plot story of literary work. In literature, how unconscious part of mind influences consciousness are determined by the interpretation process of every conscious activities or behavior as the character interact with her inner self as well as with any other characters.

2.2.2.1. Defense Mechanism

There is a continuing struggle between consciousness and unconsciousness, a struggle of how a person overcoming or responding to his or her consciousness influenced by the unconscious part of mind. It calls defense mechanism, “the unconscious psychological and behavioral tactics that protect a person from unpleasant emotion” (Bernstein, 1991: 544). The unpleasant emotion takes place or comes from irrational impulses existed in unconscious part of mind, in which as Freud believes most of what is in the unconscious is frightening or socially taboo, something like the dark side of human's mind; therefore, people try to keep it out of awareness (1991 : 544). The ego is the representation of reality, while society represented by superego, and biology by id. The ego deals with the demands of reality, the id, and the superego as best as it can. When these effort dealing make conflicting demands upon the poor ego, it becomes threatened, too overwhelmed it produces anxiety. The way human try to cope with the irrational
anxiety (such as the desire to harm another person), to prevent from reaching consciousness (because reality social life will categorize it as wrong doing) is what Freud develops as defense mechanism process. The defense mechanism itself forms into various psychological processes, and all of them have two characteristic in common: “first, it denies, falsifies, or distorts reality; second, it operates unconsciously so that the person is not aware of what is taking place” (Lazerson, 1975: 412). Defense Mechanism controls instinctual energy, in which it is the interaction process between unconscious part of mind in influencing the consciousness of human's thought or behavior.

The variation forms of defense mechanism can be occurred in every human life when they have to deal about their internal unconscious impulses with the rational consciousness demand. However, I will not discuss one by one of all the defense mechanisms process as Freud has invented, and further developed by her daughter-Anna Freud, but only some of the forms that suitable and necessary for the purpose of this study, those are repression, reaction formation, projection, displacement, Intellectualization, denial and sublimation.

a. Repression

Repression is one of the initial defense mechanism processes Freud has conceptualized, and become the cornerstone of its variation. Walter Mischel in his book 'Introduction to Personality', states that the mechanism of repression is the most fundamental or primitive defenses and plays a significant part in other defenses as Freud believes. “Most of material in unconscious that is relatively
inaccessible to conscious awareness is said to be in a state of repression” (Mischel, 1976: 34). It explains how repression has become the cornerstone of other defense mechanisms; unconsciously human has repressed their unconscious irrational impulses that out of the awareness of their conscious state.

“... repression unconsciously forces unacceptable impulses out of awareness, leaving you unaware that you had the taboo desires in the first place. Keeping strong feeling under wraps involves a distortion of reality that takes tremendous effort, like trying to hold an inflated beach ball under water” (Bernstein, 1991:545)

To illustrate: there is a situation in which you might physically attract to your friend lover but find it is impossible to admit, even to your own self. This kind of feeling can produce a certain irrational impulse such as to kill your friend, to make it occurs in your awareness will produce anxiety and guilty feeling, thus unconsciously; you represses it in your unconscious state of mind (1991: 543).

This kind of defense mechanism occurs in human's thought, and they are not aware about it existence, the only thing to know or to recognize about the repressed things is through the direct access of a human's thought. In his psychoanalyst therapy practice, Freud uses free association whiles his patient telling him what is in his mind at the counseling session. In literature it is possible to draw an access to the thought of a character when the author narrates her story using the wandering thought of her character, thus, using the story's context and the character's situation, the defense mechanism process of repression can be detected and analyzed.

b. Reaction Formation

Reaction formation is a defense in which a person behavior runs exactly opposite to his or her true feeling.
“Reaction formation involves the replacement in consciousness of an anxiety producing impulse or feeling by its opposite” (Lazerson, 1975: 18).

For example, in Shakespeare's Hamlet, there is a scene in which Queen Gertrude is watching a play, when she says, “The Lady doth protest too much, methinks.” She comments on an actress performing the similar situation with herself that she marries her dead husband's brother. This situation produces moral anxiety and her comment to the actress is actually her true feeling about herself. It can be seen as defense mechanism, the reaction formation, against her own guilt in a similar situation (1975: 18).

The mechanism of defense of reaction formation can be seen through a person's action or behavior under certain circumstances that lead to an opposite of his or her true feeling reaction.

c. Projection

In projection, the irrational or unacceptable impulse of a person attributes to another people or the external world.

“Projection occurs when a person unknowingly attributes his own instinctual impulses or the threats of his own conscience to other people or to the external world” (1975: 18).

For example someone's temptation of being a homosexual is attributed to a homosexual friend. In this way, the unacceptable impulse to be a homosexual can be expressed indirectly, under the guise of a person's defending himself against his homosexual friend. It relief the anxiety produces from admitting
homosexual wishes, that in a place where homosexual is not openly accepted—it hard for a person to admit the impulse of being a homosexual, he might feel guilty or afraid to be rejected by the neighbor surrounds. However, through projection, it said to be given relief because it reduces the moral or neurotic anxiety (Mischel, 1976: 34).

d. Displacement

An unconscious defense mechanisms, in which the mind redirect emotion from an object to another one, from a dangerous object to a safe object; redirecting emotion to a more safe target.

“In displacement, unacceptable impulses are diverted toward alternative targets” (Bernstein, 1991: 545).

This defense mechanism occurs mostly in adult's interests, preferences, tastes, habits and attitudes that represent the displacement of energy from original instinctual object choices. For instance, Freud's opinion on a person smoking habit, it may be a result of displacement of energy that was originally directed toward sucking the mother's breast (Lazerson, 1975:412). Another example is in our daily life, we might be expressed hostility toward people who remind us of our good friend (1991:545).

Based on Freud's theory of displacement, this kind of defense mechanisms is found its outlet mostly in daily life. As Freud believes that most interests, preferences, tastes, habits and attitudes of human are the displacement energy of basic instinctual needs.
e. Intellectualization

Another defense mechanism, intellectualization, concentrates on the using of intellectual energy by viewing a threatening issue into abstract term to distance a person from the anxiety emotion produces from this situation.

“Intellectualization or the tendency to transform emotional conflicts into abstract, quasi-intellectual terms... rationalization of feelings by making excuses” (Mischel, 1976:35).

As for example, a husband who has unconscious hostile impulses toward his wife might create some excuses that prevent him from having a close relationship with his wife at home. This husband might create some reasons to make him stay away from home and persistently disappoint and hurt his wife. He might made excuses, for ignoring, avoiding and frustrating his wife, such as “pressure at the office” or “a hectic schedule,” or “fatigue” (1976:35).

Intellectualization is one of defense mechanism that using abstract terms as its expression outlet, a way of reducing or distancing one-self to the anxiety feeling produces by a certain situation.

f. Denial

A defense mechanism that operates unconsciously to resolve emotional conflict, and to reduce anxiety by refusing the unpleasant aspect of external reality.

“Denial, the most primitive defense, a person distorts reality simply by negating the truth” (Bernstein, 1991:545).
This *denial* defense occurs when the person cannot escape nor attack the threat of a particular danger experienced by him or her. If panic overwhelms the threatening situation, the only possible alternative may be to deny it. In the case of previous example in repression discussion, when a person attracted to a friend's lover, the immediate primitive response is simply to deny the feeling (1991: 545).

**g. Sublimation**

Psychoanalysts often calls *sublimation* as the only truly successful defense mechanism Freud himself considers this defense mechanism the most productive compared to the other he had identified (Lazerson, 1975:18). Sublimation is a defense mechanism process that transforms Libido into socially acceptable and useful achievement. One of it is in art, as Freud observes on Leonardo da Vinci's Interest on painting Madonna; it was a sublimation expression of Leonardo da Vinci's longing for a reunion with his mother whom had been separated from him on his childhood time (1975: 18).

“... Sublimation, the conversion of repressed yearning into socially approved action. This defense might prompt you to throw yourself into hard physical labor or creative intellectual or artistic work” (1991: 545).

It transforms an unacceptable impulses, whether it be sex, anger, fear, or whatever, into socially acceptable, even more productive form.

The defense mechanisms: *repression, reaction formation, projection, displacement, Intellectualization, denial, and sublimation* are going to be used in psychological study of the character of Gwenda Cataret, which are the most
suitable in the purpose of the study about conscious influenced by unconscious part of mind.

**2.2.2.2. Reviews on Variation on Freudian Personality Theory**

From the beginning, Freud's theories draw a wide range of responses, from admiration to derision. A group calls *Neo – Freudians*, “because their ideas are particularly closely related to Freud's” (Davidoff, 1987: 448), accepts the notion of unconscious process and conflict among psychological forces, but rejects Freud's idea on the central role of sexuality as the main drive in every human's movement (Westen, 1996:457). In other side, Swiss Psychiatrist Carl Jung (1875 – 1961) and Austrian psychiatrist Alfred Adler (1870 – 1937), two of his close associates, who are breaking away from him at the first place, soon after they are disagree with Freud's most important issue on sexual drive as the main force in forming human personality, they believe there are any other factors determining human personality. Since both Jung and Adler is the first psychodynamic theorist to defect from Freudian association, they call as *Early Dissenters* (1996: 45).

a. Early Dissenters: Carl Jung and Alfred Adler

1. **Carl Jung's Analytic Psychology**

Carl Jung believes that libido is not the main force in shaping human personality. He sees it as a more general life force that includes an innate drive for the productive mixing of basic impulses with real world demands. Jung believes
that there is natural force which guiding a human being to try continuously to realize himself and the goal is to achieve complete unity within his personality. Jung calls this process as individuation (Lazerson, 1975: 416). After a person achieves individuation, he tries to blend with real world demand and being a fully realized self, this driving force of all human behavior by Jung calls as transcendent function (Bernstein, 1991: 547).

Jung also believes that human has not only a personal unconscious, but also a collective unconscious, “a kind of memory that stores all the images and ideas the human race has accumulated since its evolution from lower forms of life” (1991: 547). The images are called archetypes, it contain classic images or concept, such as the mother, the hero, the wise old man, that appears in dreams and cultural practices that expresses basic human needs (1995 : 458).

2. Alfred Adler's Individual Psychology

Austrian psychiatrist and another member of Freud's original group who broke away, Alfred Adler “emphasized the role of social urges in forming personality” (1991: 547). Adler's psychodynamic theory known as individual psychology. He sees human being as capable of defining his own behavior. His first assumption is that each person is born helpless and dependent in which it creates unpleasant feelings of inferiority. In order to overcome the inferiority feeling and the desire to adapt the social world, a person develops his or her personality. He believes that a person is ordinarily aware of the reason of his or her behavior, conscious of his or her inferiority, and conscious of the life goals.
'The striving for superiority' is his term to explain human awareness of being a better person (Lazerson, 1975: 416).

b. Neo – Freudian

"Many Neo–Freudians focused on the role of culture, along with biology and childhood experience, in shaping psychodynamics and basic human striving" (Westen, 1996:458). Erich Fromm develops sociological approach; it emphasizes the sociohistorical root of personality. According to Fromm, human existence creates five specific needs; the need for relatedness with one another, the need for transcendence, of being creative and productive, the need for rootedness; that is to feel a sense of belonging and brotherliness as an integral part of the world, the need for personal identity; of being or distinctive unique one, and the need for a frame of reference that will give stability and consistency to their behavior. All these needs are influenced and determined by which the social around the person lives (1975: 419 – 420). Karen Horney's primary concept is basic anxiety, the cause of neurotic disorders. Horney's sees the neurotic patterns in society such over consumption of material goods or difficulty committing to intimate relationship is shaped by cultural forces. Harry Stack Sullivan argues that both cultural norms influences and people interactions with caregiver during infancies and childhood are determined their relatedness with others, and how they appreciate their inner-self. Erik Erikson, an American psychoanalyst, stresses on social implication in human personality shaping. Erikson sees personality form as people progress through psychosocial stages, he develops eight stages of
personality formation, in which in each stage there is conflicts to face and to resolve, with a positive and negative way of experience it (Davidoff, 1987:451; Westen, 1996: 458).

The theories discusses above are the variation of Freud's theory on personality, in which Freud argues that libido on the sexual drive is the main force in forming human personality and how human consciousness influenced by the unconsciousness. Early dissenter and Neo-Freudian disagree with Freud main idea that put sexual drive or libido as the basic energy for human develops their personality. However, the variation theories of Neo Freudian and Early Dissenters are discussed to give another pictures and perspectives of personality theory compared with Freud's.

2.3. Theoretical Framework

In the study, I uses May Sinclair's novel The Three Sisters. The novel includes in stream of consciousness type, a genre in fiction literature that puts forward the internal process of a character into a consciousness of thought as the basic element of the plot story. This type of novel shows the character’s internal feeling or thought processes that leaping from a time or a place to anywhere else during the story progress creates a straight access into the character's mind. There is stream of thought, perception, feeling and association flowing away freely (Pickering and Hoeper, 1981: 55). Hence, in The Three Sisters, May Sinclair narrates her story by performing the stream of internal circumstances of her character's thought into the plot story. One of her central character in the novel is
Gwenda Cataret, the main subject of the analysis in this study.

The main purpose of the study is character analysis in psychological perspective. Since the study in psychological point of view is a wide area, I focus on the how unconscious part of human mind makes a big part in influencing human consciousness. It relates with the stream of consciousness genre of the novel that put the character's thought as the basic element in the plot story; it means the story itself giving direct access into character's thought process. Therefore, it worth tries to analyze the main protagonist, Gwenda Cataret, to find out the process of how human consciousness influenced by unconscious part of human mind. Using the *Dynamic Theory of Conscious and Unconscious* by Sigmund Freud, the character analysis focuses on how Gwenda Cataret's consciousness influenced by her unconsciousness. Based on Sigmund Freud's theory, the dynamic process of human thought leads into defense mechanism as solution process of how human face and adapt the reality surround or life problem. Thus, the defense mechanism as a part of Freud's dynamic theory takes a significant part in the character analysis on how Gwenda Cataret deals with her unconscious nature as influencing her consciousness.

In other side, before managing a further study on psychological aspect of Gwenda Cataret, there is a previous study on her characteristics to indicate her consciousness that appears as the result of unconscious influence. The characteristic study of Gwenda Cataret uses characterization theory of Pickering and Hoeper, taken from their book, *Concise Companion to Literature*, mixes with Robert's and Jacobs' theory as taken from *Fiction : An Introduction To Reading*.
and Writing, to form her characteristics as the basic data for further analysis on psychological aspect of her character. Using Freud's *Dynamic Theory of Conscious and Unconscious*, it relates with the defense mechanism occurs in Gwenda Cataret's life seen from her characteristics.